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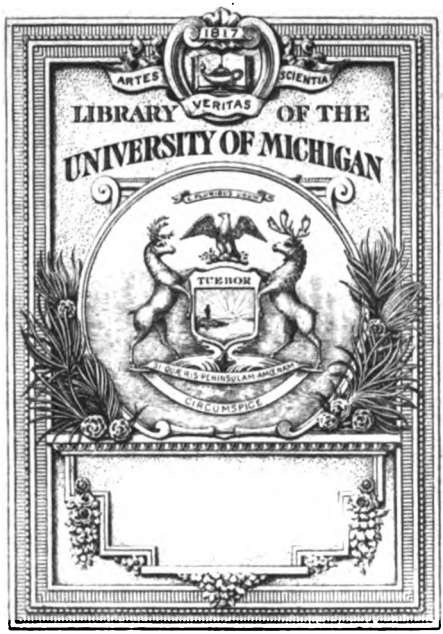


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CONTENTS


| | PAGES |
|---|---|
| Americana | 1-2 |
| Australasia | 2-3 |
| Autograph Letters of Sir Walter Scott | 61 |
| Bibliography | 3-5 |
| English Literature | 5-19 |
| Facsimiles of Manuscripts | 39-40 |
| Folk-Lore Society | 45-46 |
| Genealogy and Heraldry | 19-25 |
| Ireland | 30-31 |
| Manuscripts | 31-38 |
| New Books | 62-72 |
| Numismata | 40-44 |
| Occult Sciences | 44-46 |
| Periodicals | 47-48 |
| Political Economy | 48-49 |
| Roxburghe Club | 13-16 |
| Scotland | 49-50 |
| Sports | 50 |
| Topography | 26-30 |
| Wales | 51-60 |


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I have also added to each of them facsimiles of the reprinted pages 465, 466 and 466* of Vol. I, pt. 2, which are rarely seen. They are not in any of the three copies of the book possessed by the British Museum.

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A superb manuscript written on very fine vellum in the North of France, and illuminated by an Anglo-French artist who was under strong English influence.

The initial letter I on page 1 is 15½ ins. long and is divided into circular compartments containing allegorical figures interspersed with scroll ornaments in the style of the initial letter to Genesis usually found in large Anglo-French MSS. of the Bible. The 36 initial letters are found at the beginning of the 36 Causæ which constitute the second part of the work and represent the salient points of each respective Causa. They are unusually well conceived and very delicately illuminated, and contain a great variety of contemporary costume.

The volume is interesting as being one of the last acquisitions of the late William Morris, who purchased it and wrote his name on the flyleaf on June 26, 1896, when he was staying at Folkestone a few months before his death. Before then it had passed through the collections of A. Firmin Didot, Asorga and Lichtenstein.

"Il serait superflu d'insister sur l'importance de cet ouvrage, qui fait époque dans l'étude du droit canonique; sa célébrité fut immense et il en existe un assez grand nombre de manuscrits. Le nôtre doit être incontestablement compté au nombre des plus beaux. Les peintures sont d'une fraicheur étonnante, le vélin est d'une finesse rare, et l'ecriture a presque conservé son éclat primitif".—*Catalogue Didot.*

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416 GREGORIUS. DIALOGORUM SANCTI GREGORII Pape libri IV.

LICINIANUS. EPISTOLA BEATI LICIANI EPISCOPI ecclesie valentine in libro Regula pastorali ad sanctum Gregorium papam urbis rome

MS. ON VELLUM, sm. folio, *ff.* 175, *in a fine* Gothic *character. The first work* 27 *lines to a page, the second in double columns* 28 *lines to a page, with red rubrics and numerous initial letters in red and blue, some of which have ornamental marginal elongations, portrait initial of S. Gregory at the commencement of Book* 1, *and large grotesque initials at the commencement of Books* 2 *and* 3, *original oak boards, covered with leather with metal bosses and the remains of an old clasp* *Sæc. XIII* 36 0 0

A good specimen of early Gothic transitional calligraphy, probably of Spanish origin. The paste-down on each board consists of a leaf taken from a contemporary missal, with the MUSIC IN NEUMES; that on the lower boards has been partially covered by a leaf from a slightly later missal with the MUSIC in very early notation on a one-lined staff. Two leaves at the beginning and end are slightly wormed, and there are one or two lacunæ in the volume, which, however, is a very desirable specimen of early Gothic handwriting.

417 ROBERTI GROSTHEAD, S. BERNARDI, S. BONAVENTURAE et Aliorum Opuscula Varia.

Thick 12mo., 248 *leaves, MS. on vellum, written by an English hand, in a small close writing, much abbreviated; with rubrics and coloured initials; original oak boards, covered with pale russia* *Sæc. XIII.* 18 18 0

CONTENTS

1. Roberti Grosthead, Episcopi Lincolniensis, Liber de Templo Domini, sive de officio Sacerdotali. Fol. 3
2. Libellus qui dicitur Flores Bernardi. Fol. 14b
3. Capitula excerpta sentencijs venerabilis patris Bernhardi, de beatissima dei genetrice maria. Fol. 24
4. Pene Inferni terribiles. Fol. 27b
5. De ortu originalis peccati tractatulus. Fol. 28
   Begins: "De ortu autem originalis peccati hec tenenda sunt"
6. Sermo in Ecce nos reliquimus omnia & secuti sunt te. Matt. xix. 27
   Begins: "Hec verba dixit beatus Petrus domino." . . .
7. Summa Fratris Bonaventure, Generalis Ministri Fratrum Minorum, De fide Christiana. Fol. 30
8. Ejusdem Itinerarium mentis in Deum. Fol. 97
9. Ejusdem Summa de Sapientia. Fol. 115
   Begins: "Ecce descripsi sapientiam tibi tripliciter. Prov. xxii. 20".
10. Liber qui diciter Florigerus, in xxvij capitulis distinctus. Fol. 131
    At the end is written: "Anno domini m° cc° lxix° scriptus fui."
11. F. Bonaventurae expositio duodecim ramorum Ligni Vitae, sive de Arbore Crucis tractatus, cum prologo. Fol. 149
    Prol. begins: "Christo confixus sum cruci verus dei cultor." . . .
    Tract begins: "Expergiscere o anima proinde christo devota & singula" . . .
12. Sermo in Deus canticum novum cantabo tibi. Ps. cxliv. 9. Fol. 166
    Begins: "Est duplicem canticum vetus & novum." . . .

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13-17. Sermones quinque in Canticum Canticorum I. 1, 2. Fol. 170b, 176b, 181b, 187, 193b
18. Liber penitentarius a magistro Johanne de deo yspano doctore decretorum, canonico urbis Bononie, compositus, cum prologo. Fol. 199
19. Distinctiones Decretorum per ordinem. Fol. 243
20. Tituli Decretalium. Fol. 247

On a flyleaf at the beginning is written: "liber monasteri beate marie de Byland (in Yorkshire) ex procuratione fratris Thome Welton scolaris eiusdem monasterij et Bachalarij in divinis. Quem librum J. Orwell presbiter monasterii beate virginis Eboraci habet ex mutuo."

It later passed through the hands of a Hopper family, two members of which (Thomas and Margrat) have added their signatures in several places. More recently it was in the Earl of Ashburnham's collection.

418 HIERONYMI (Sci) EPISTOLÆ et OPUSCULA.

In nomine domini nostri jesu christi . incipiunt EPISTOLE ET ALIA QUEDAM OPUSCULA perfulgidi luminaris ecclesie beatissimi Hieronymi presbyteri ad Orthodoxe Fidei Confirmationem et diversarum Hereseon Confutationem pertinentia. Et primo diffinitio Fidei Symboli que Niceni Concilii ab eodem de Greco in Latinū translata Sermonem.

Folio, MANUSCRIPT ON VELLUM, 284 *leaves*, 12¾ *by* 10 *in.*, *very finely written in regular roman letters throughout*, *long lines*, 37 *to a full page*, *running head titles in red*, *red and blue rubrics*, *the* FIRST PAGE SURROUNDED BY A SPLENDID ILLUMINATED BORDER *of scroll flower ornaments*, *with a large initial miniature containing a head of the Saint*, 3 *small miniature heads below*, 48 VERY FINE LARGE PAINTED *and* ILLUMINATED INITIALS *of* FLOREATE SCROLLS *some with long marginal additions*, *red morocco gilt*, *g. e. by C. Lewis*

*Sæc. XV* 300 0 0

A SUPERB SPECIMEN OF ITALIAN WRITING AND ILLUMINATION OF ABOUT 1470. In the initial C of the commencing word is the portrait of the author as a Cardinal, seated before a table, writing. At his feet in front is the lion, and out of the lion's mouth proceed the ornamental stems which form the fine Italian decoration of the initial panel. A wide ornamental border of white tendrils surrounds the page on blue, gold and green grounds, terminating in corners of roses and other flowers. In the lower border are the circlets, the centre one depicting the Man of Sorrows, another Saint Justina with the sword in her breast and holding a palm, the third a bishop (or pope) who may possibly be S. Prosdocimus, first Bishop of Padua.

Throughout the text are 48 very fine large initial letters varying in size from 1½ inches square to 3 inches, in the same beautiful elaborate style as the border on page 1. There are also three fine bracket borders 12 inches long at the beginning of Rufinus contra Hieron., and the two letters to Pammachius.

On the first and last pages is the following inscription: "Iste liber ē monachorū congregaciōis scē Justine ipi monasterio scē Justine patavii deputatus." It is quite possible that the manuscript was written *at* the monastery, but there is no doubt from the presence of Saint Justina in the border of page 1, that it was written especially



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for the monastery. It is however more probable that it was written for some influential patron for presentation to the congregation, and that he employed the finest copyists and miniaturists to produce the volume.

419 HIERONYMUS. BREVIARIUM SANCTI HIERONIMI PRESBITERI SUPER PSALTERIUM, sive Tractatus Psalmorum. Sm. folio, MS. ON VELLUM, 139 *leaves, with* 2 *columns to the page, written in very clear Roman minuscules of the late tenth or early eleventh century, two large and various smaller ornamental initials in colours, and headings and initials in red, bound in purple morocco extra by Zaehnsdorf* *Sæc. X—XI* 48 0 0

A very neatly written and representative specimen of Burgundian writing. The column has generally 49 lines.

On the obverse of the first leaf there has been added a transcript of the famous letter of PRESTER JOHN to the GREEK EMPEROR MANUEL, in a HANDWRITING of ABOUT 1180, or about a century after the body of the book was written. This celebrated letter is generally considered to be a forgery of about 1160 A.D., which rapidly became circulated throughout Western Europe. The present is therefore almost a contemporary copy of it.

420 HORAE B. V. M. AD USUM SARUM CUM CALENDARIO. Sm. 4to., MANUSCRIPT ON VELLUM, 192 *leaves*, 6¾ *by* 5⅞ *in., written in bold* gothic letter, *long lines*, 15 *to a full page, Calendar in red, black and blue*, BY AN ENGLISH SCRIBE (*some rubrics in French*), *many of the borders of the text are beautifully painted and illuminated with fine floreate designs connected with a large floral initial at the head of the page, the Calendar has spiked ivy leaf ornaments, and a portion of the text is decorated in the same manner; there is a fine miniature of the initiation of a female novice before p.* 181, *and numerous small illuminated initials and textual decorations; modern thick boarded crimson morocco super extra, with fine gold tooling on the sides, damask silk doublures, clasps, g. e.* *Sæc. XIV* 184 0 0

This interesting English Book of Hours is made up of two distinct portions written at an interval of half a century or so; the earlier consisting of the Calendar 13 leaves, and the Office of the Dead 45 leaves, the remainder of the Offices being in a later hand.

The Calendar is essentially English, and contains the following unusual entries: *Jan.* 14. Fidis translatio. 19. Wulfstan; *Feb.* 12. Trans. Fredeswide; *May* 20. Ethelbert; *June* 7. Wulfstani trans., 16 Cyriacus et Julitta, 20. Trans. Edwardi Reg; *Oct.* 19. Frideswide; *Nov.* 17. Anianus; *Dec.* 7. Octave S. Andree. Which certainly point to the Midland Counties as its place of origin. The prominence given to Frideswide (two feasts) points to Oxford (the original dedication of Christ Church, Oxford, was to S. Frideswide), but equal prominence is given to S. Wulfstan, Bishop of Worcester, which would point to Worcester. SS. Faith and Andrew are also mentioned twice.

The Calendar is written in blue, red and gold, according to the importance of the festivals, with the initials in burnished gold, and marginal borders with plain ivy and vine leaf terminals.

The Office of the Dead, which was written at the same time as the

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Calendar (about 1350-60), is similarly illuminated, and in addition has a fine miniature at the beginning of the Office. The miniature to this Office usually represents a funeral service, but in the present case it appears rather to pourtray the induction of a probationer or novice. A celebrant and two priests in Cistercian habits are chanting from a book on a lectern, faced by three women, and a fourth in violet robes, hooded, with the altar (or rood screen ?) as a background. The whole is a very forcible miniature in which gold, red and blue preponderate. Several passages have been carefully scraped out, e.g. *versus* Clamantes et dicentes advenisti redemptor, *ps.*, De profundis clamavi, and others substituted probably because the original was not in accordance with the use to which it was eventually adapted.

The remainder of the MS. was written and illuminated in England quite early in the fifteenth century. It is in a heavy Gothic writing with many small illuminated and pen letters. The first pages of the Offices are beautifully illuminated with large initial letters and broad borders, in four cases extending all round the page, in eight cases extending to three sides only. It is in the pure English style of that date, which is so well represented in the Owen Jones' Psalter at South Kensington.

This volume is a curious example of the way in which older MSS. were adapted for later use. It is quite possible that the older portion was originally of some local English use; it does not conform exactly with either the Sarum or Roman use.

121 EVANGELIA Quatuor Latine, cum S. Hieronymi prologis.

4to., MANUSCRIPT ON STOUT VELLUM, 213 *leaves, written in bold* Gothic missal *characters, long lines,* 19 *to the full page, headings in red, with numerous ornamental pen initials, bound in calf, with four massive antique corners in silver of cherubs with outstretched wings in repoussé, and clasp of the same design, enclosed in a dark blue morocco pull-off case* *Sæc. XIV* 27 10 0

A good specimen of that heavy Gothic writing which was so generally adopted throughout western Europe for Missal writing. This volume may have been written in England but it is difficult to determine exactly.

The volume begins with S. Jerome's general prologue to the Gospels, the prologues to the individual Gospels being collected together at the end of the volume.

From the library of the Duke of Sussex, with his bookplate.

122 PSALTERIUM ROMANUM, cum Canticis Variis, Credo S. Athanasii, Litaniis Sanctorum, etc. una cum Calendario.

Sm. 4to., ILLUMINATED MANUSCRIPT ON VELLUM (152 *ll.* 8 *by* 5½ *in.*) *written in bold* gothic letter, *in double columns of* 22 *lines, Calendar in red and black on* 6 *leaves, by an* ANGLO-FRENCH SCRIBE *with English decorations,* 9 *small square painted and illuminated miniatures* (1¾ *in.*) *with rich marginal decorations of vine* (*or ivy*) *leaves, richly illuminated ornamental initials, and hundreds of smaller illuminated capitals on blue and red grounds, and many decorative details throughout, old French red morocco, plain, bronzed flower end leaves, g. e.* (*Janseniste*) *circ.* 1360 150 0 0

The MS. was executed for the use of EVREUX. The following Evreux saints appear in the Calendar:—*Jan.* 31. *Gaud, *Feb.* 15.



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*Aquilin, *June*, 21. Leofrid, *July* 18. *Aquilin (*July* 28. Sanson) *Aug.* 11. *TAURIN, *Aug.* 13. *Laudulph, *Oct.* 22. Melanius (of Rouen). These marked with an asterisk are also mentioned in the Litany. The feast of S. Taurin who was the first bishop of Evreux and the patron of the Cathedral of that city, is written in red the same colour as the principal feasts.

The volume is very interesting on account of the decorations being in a transitional state between the early stiff ivy leaf pattern which was in vogue in France generally during the first half of the 14th century and that broader floreated style that succeeded it in England. The back grounds of the miniatures have sometimes the French chequer of red, blue and gold squares dotted with white; sometimes the English chequer of plain diaper work of gold lines on a colour; in other cases the background consists of a plain burnished gold field, but in each case the ground is represented by a plain colour (generally green) in some cases extending half way up the miniature. In three instances the borders are very distinctive, the bracket lines round the pages which support the ivy leaf decorations being entwined with an acanthus and other leaf design which is suggestive of English workmanship. Until the Treaty of Bretigny in 1360, Evreux was within the English possessions, so the mingling of the two schools in this MS. is not surprising.

423 HORAE B. MARIAE VIRGINIS CUM CALENDARIO.

Sm. 4to., ILLUMINATED MANUSCRIPT ON VELLUM, 145 *leaves, written in lettres bâtardes, red and black, long lines,* 19 *to a full page, Calendar, Prayers at end and rubrics, in French,* 11 *large and finely painted and illuminated miniatures of the usual subjects, within fine borders of floreate scrolls, natural flowers and fruits, several small initial figures of saints, many large and small illuminated ornamental initials and marginal decorations by a* TOURANGIAN ARTIST, *bound in old lyonnese calf, covered with rich stamped gilt ornaments, with legend in centres,* "RECEDANT VETERA," *well preserved,* A FINELY ILLUMINATED AND DECORATIVE MS. *circ.* 1490 110 0 0

On a page preceding the calendar is an intricate cypher in gold on a blue ground which may be read *Marie du Chastel.* Above and below the cypher are the lines

*En tout lieu beaucoup valut*
*Ici la miel a salut.*

On the end flyleaf is another inscription in verse of 11 lines written by the same hand.

The motto on the sides of the binding, 'Recedant vetera,' was used by the unlucky Frederic III of Naples (1496-1504) who lost his kingdom.

A very striking feature of this MS. is the fact that the miniatures to the *Heures de la concepcion notre dame* and to a prayer to the Virgin at the end, beginning *Mere de Dieu qui mise et assise lassus au throne divin* are woodcuts printed on vellum and coloured by the illuminator in opaque colours. The former of the two is the *contre-partie* (except in regard to the inscriptions) of a woodcut that was greatly used by Vostre in his printed Horæ; the latter is a representation of the Virgin suckling the Child Jesus in a circle with the instruments of the Passion in the corners of the frame, with a six-line prayer to the Virgin below it in Gothic letter. Manuscripts of 1440-50 containing coloured woodcuts are not unusual, but it is rarely one meets with a

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MS. of the date of the present volume containing them. It might be possible to connect the volume with one of the artists employed by Vostre to illustrate his Horæ, as there is no doubt the present cuts were printed expressly for the purpose for which they were used. They are not cuts extracted from a printed book, but were specially printed on one side of a leaf of vellum, the other side being left blank.

424 HORÆ B. V. M. CUM CALENDARIO.

24mo., MS. ON FINE UTERINE VELLUM, 213 *leaves*, 2⅞ *ins.* by 2 *ins.*, 14 *lines to the page, beautifully written in that fine Italian Gothic character adopted by the late* FLEMISH SCRIBES, 9 *very delicate miniatures surrounded by borders, and* 15 *full borders composed of a gold ground on which appear beautiful garden flowers in their natural beauty, violets, roses, forget-me-nots, pinks, corn-flowers, sweet peas, pansies, etc., etc., interspersed with butterflies, the work of a* VERY SKILFUL **Flemish** ILLUMINATOR

*Bound in a* 16TH CENTURY SILVER BINDING OF ITALIAN WORKMANSHIP, *with engraved sides and back, two clasps*

*circ.* 1510 84 0 0

In the calendar appear Oct. 14. Donatian archiep., and July 29. Mary and Martha, apparently an error for Martha separately.

A little gem of unusual merit. Very few small books of the size of the present have come down to us, although a large number of 'girdle-books' must have been executed for the use of Court ladies.

The engraved designs on the sides of the binding are:—A figure of a woman in flowing robes, holding a caduceus and trampling on a huge lion at her feet, with the motto *Forza sotto la Elloquentia* below. On the lower side is engraved a female Bacchus, crowned with a wreath and holding a dish of fruit or cups, with the motto *Contento amoroso*. The three panels of the back are also neatly engraved with scroll work and flowers.

425 PENITENTIAL PSALMS, GRADUAL PSALMS, LITANIES OF THE SAINTS, OFFICE OF THE DEAD, and the COMMENDATIO ANIMARUM.

12mo., MS. ON THIN VELLUM *in a neat* ENGLISH GOTHIC HAND, 99 *leaves, rubricated throughout, many pen letters and* 4 *initial letters with illuminated borders surrounding the whole page, the* ANTIPHONS *and* VERSES IN FULL, ACCOMPANIED BY THE MUSIC *on a four-line staff, in the original oak boards covered with deer skin* *circ.* 1400-20 52 10 0

A very interesting MS. with five very full lists of saints in the litanies. Among those mentioned are: SS. Grimbald, Dunstan, Patricius, Paternus, Andromar, Ansbert, Arnulph, Taurin, Cuthbert, Lambert, Kilian, Ethelwold, Maiolus, Wandragesil, Ulmar, Filibert, Winnoc, Judoc, Petroc, Botulph, Cuthbert, Willibrod and Oswald among the Confessors; SS. Gereon, Achille among the martyrs; SS. Ragenfledis, Batilda, Anastasia, Etheldreda, Austroberta, Hermenhilda, Monegund, Aldegund, Radegund, Basilissa and Saxburga among the Virgins. Several of these (the three Celtic saints especially) point to the west or south-west of England as the place of origin of the volume.

On the flyleaf at the beginning is written in a nearly contemporary hand an invocation to S. Sytha or Osyth, to whom was dedicated the

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nunnery and priory at Chick in Essex. It may however have been inserted by an early owner bearing that name. The saint is not found in the Sarum calendar, but she is found both in the Hereford and Worcester calendars.

426 PSALTERIUM ROMANUM.

Thick 12mo., MS. ON VELLUM, 213 *leaves, written in a fine* Gothic *writing*, 16 *lines to the page, by an* ANGLO-FRENCH SCRIBE, *with 7 large illuminated historiated miniatures with backgrounds of burnished gold, many small illuminated initials with marginal elongations, pen letters and grotesque decorative details, bound in old olive-coloured velvet, with two clasps and a portion of an old ring fastening* *Sæc. XIII* 90 0 0

The miniatures in this volume are exceptionally well drawn, the faces of the figures being full of expression although their execution is most simple. They are as follows: Ps. 26. *Dominus illuminatio mea*, God blessing David while in the act of prayer; Ps. 38. *Dixi custodiam;* Ps. 52. *Dixit insipiens*, in which the fool is confronted by a black devil with his hell-rake on his shoulder; Ps. 68. *Salvum me fac*, God in the upper limb of the S, and in the lower limb David in the sea, naked but wearing his crown; Ps. 80. *Exaltate Deo*, David sitting and striking on six bells fastened on a rod, with a hammer in each hand; Ps. 97. *Cantate Domino*, three monks singing from a book on a lectern; Ps. 109. *Dixit Dominus*, a quaint representation of the Trinity. The first leaf containing an initial with the words Beatus vir, and the last leaf of the 7th canticle are missing—the last leaf however must have been missing in the 16th century, as an old writer has supplied it together with the Te Deum, Magnificat, Quicunque vult, etc. on 16 leaves.

On the flyleaf is written in a 17th century hand *D. Bartolomeus Dala Vale hūc possedet librum. Io. Bapt. Str.*

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This very characteristic specimen of XIV century English is not just a portion off a complete Bible but a thoroughly condensed summary of a considerable section of it. Of the two versions given in the printed edition by Forshall and Madden it corresponds with the second. Its method is to give several verses in full and then entirely omit what in a doctrinal sense might be considered superfluous detail.

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The only similar abridgement I can trace is one preserved in the Cambridge University Library, and this also contains only a portion of the Bible.

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